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PORTRAIT DRAWING Ottavio Leoni (1578–1630)
Gift of Mrs. Gustav Radeke, 1921

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A PORTRAIT DRAWING BY OTTAVIO LEONI

SEVERAL years ago the museum acquired, through the generosity of the late Mrs. Gustav Radeke, a charming crayon portrait. It has been attributed, very plausibly, to Ottavio Leoni, an artist who achieved considerable prominence and popularity in his day, but who is now almost forgotten. The drawing represents the head and shoulders of a young woman who wears the costume of the early seventeenth century: a straight bodice, heavy sleeves adorned by rows of buttons or studs, and a wide ruff. She has placed a plume in her elaborately curled hair, and large, pear-shaped pearls in her ears. Her dress and air of great dignity indicate a person of high rank.

In spite of the fact that red and black crayon, and white chalk, are the only materials used, the skillful draughtsman has produced a surprising richness of tone and variety of effect. The costume is outlined in black and touched with faint chalk highlights. The flesh tone is of red crayon and chalk with accents of black at the eyes and in the shadows. Both crayons are combined for the rich auburn of the hair. The paper is at present a neutral brown, faded and stained, but a narrow strip at the edge which has been protected by the mount reveals that it was once blue, a fact of considerable interest, since Meder in his monumental work on drawings[1] mentions the use of blue paper by Ottavio Leoni. He preferred this color, apparently, because it contrasted with the flesh tints and set off the white chalk. It is not a life-sized portrait as it measures only 8¾ inches by 6¼ (22.4 x 16 cm.). The mount is old and backed with blue paper. A border, painted in water-color to resemble an architectural molding with marble pilasters, is more recent in date.

In the upper right hand corner appear the number *24* in reverse and a two line inscription which is quite illegible even with the aid of a mirror. Another puzzling and faint line is written beneath the number *357* in the lower left corner. These indecipherable words are particularly tantalizing in that they probably hold a clue to the identity of the young lady. The date *1606* is inscribed in the center. Also in the lower left corner one finds in rather untidy script the cryptic phrase: *orig. de Vz.*, which may signify *original de Velasquez*, a record of the opinion of some long-dead connoisseur. As an attribution it was particularly unlucky, since Velasquez was seven years old in 1606, and since he was one of the few masters who left practically no drawings; but the subject, with her formal dress and serious air, is not unlike the Infantas painted so often by the Spaniard.

Unfortunately, information on the life of Ottavio Leoni is somewhat unreliable, as his biographer, Giovanni Baglione,[2] was more enthusiastic than discriminating and had little regard for chronology. It is thought that Ottavio was born in Rome in 1578. His father, Lodovico, a native of Padua who had moved to Rome during the pontificate of Gregory XIII, was a portraitist of considerable ability who excelled in the making of miniatures in wax. These trinkets were highly esteemed by the fashionable Romans who kept him busy with commissions. Lodovico was also a sculptor, a medallist, and a painter. Ottavio inherited his father's versatility and his skill in portrait making but he chose to make likenesses in crayon rather than wax. These became so popular that Ottavio's reputation quite outstripped that of his father. He drew people of all stations in life, particularly ecclesiastics and his fellow artists. Pope Gregory XV made him a Cavaliere, or Knight, an honor of which he was extremely proud; he used the title frequently in signing engravings. His rank of *Principe* in the *Accademia di Roma*, the artists' academy, proclaimed that his pres-

[1] Joseph Meder: *Die Handzeichnung, Ihre Technik und Entwicklung*, p. 132.

[2] *Le Vite de' Pittori Scultori et Architetti dal Pontificato di Gregorio XIII del 1572, in fino a' tempi di Papa Urbano Ottavo nel 1642.—Scritte da Giov. Baglione, Romano.* Rome, 1642. The passages quoted here are taken from the article by T. H. Thomas, *Ottavio Leoni—A Forgotten Portraitist*, in *The Print Collector's Quarterly*, vol. 6, p. 323.

tige among his colleagues was no less than his reputation among laymen. About 1614 he began the great work for which he is remembered,—the series of portraits of artists and learned men. As he died without completing the undertaking, it is impossible to determine how large a project it was. There is, however, in the Biblioteca Marucelliana in Florence a group of twenty-seven portrait drawings which were part of the series. The subjects are divided into painters, sculptors, mathematicians and poets, and among them appears Simon Vouet, the Frenchman. Thus Ottavio refused to confine himself to those who worked in the graphic arts or to men of any one country. It seems probable that a good deal of interest was aroused in artistic circles by the projected series and that many were eager to possess replicas, for seven years after its beginning Ottavio decided to engrave the portraits on copper, a proceeding which would enable him to produce many copies.[3] After a few unsuccessful attempts, he mastered the technique fairly well, and although he never became a brilliant engraver, he was a competent and ingenious one. He is known to print collectors as the first to use stipple. This was an important innovation, for it enabled the artist to reproduce slight gradations of shadow on flesh. His portraits are framed by ornamental moldings, elements which reappear in late seventeenth century engraving in France although there is no reason to suppose that the Frenchmen were acquainted with the works of Ottavio Leoni. In 1630 he died at the age of fifty-two. Giovanni Baglione maintains that his early death was due to severe pains and asthma brought on by overwork, a doubtful statement, for the dates on the engraved portraits show that their production was spread out over a number of years. The series was unfinished at the time of his death.

The great reputation which Ottavio Leoni enjoyed seems to have been strictly contemporary; now, save for short notices in histories of engraving in regard to the technical innovations already mentioned, he is practically forgotten. As a portraitist in crayons he worked with scrupulous sincerity, seeking, above all, a convincing resemblance. He lacked spiritual insight, presenting only the outer semblance of his subjects, and he lacked great technical ability, but was exceedingly competent within the limits which he had set for himself. Historically, he is of considerable importance as he recorded the features of most of the well-known persons of his time, and thus occupies somewhat the same position in seventeenth century Rome as was held by the Clouets in France a hundred years before.

The drawing belonging to the School of Design, shows such close relationship to other drawings by Ottavio Leoni, not only in technique but in feeling, that there can be little doubt that it is by his hand. In regard to the hair, for instance, the artist has expended a good deal of care in showing its texture and elaborate arrangement. On this subject one can do no better than

EMBROIDERED PANEL
Peruvian, from Paracas
Early Nazca Culture c. 500 A. D.
Gift of Mrs. Jesse H. Metcalf, 1932

[3] The Museum of Fine Arts, Boston, possesses a large number of engraved portraits by Ottavio Leoni.

quote Mr. T. H. Thomas[4] although he writes of engravings rather than drawings: "Leoni follows his model closely, by a method that is a peculiar combination of nature and art, rendering the hair very directly with firm and distinct lines, so arranged as to give an extraordinary impression of reality, as if he had copied hair for hair. Yet this is done without a trace of microscopic niggling, and with admirable breadth, so that the whole is well massed, and so that he is even able in most cases to bring out very effectively the relative value of the colour." The costume in our portrait, as in Biblioteca Marucelliana drawings, is sketched very roughly with shading in parallel diagonal strokes. The ruff appears as an indefinite mass, but on the right one may see that the embroidered points have been more carefully delineated in several instances as if to make a notation on the arrangement of the whole ruff. The young lady with her serious gaze and assured bearing is portrayed in much the same spirit as the distinguished men in the Biblioteca Marucelliana series.

The drawing is doubtless a preliminary sketch for a more finished work in crayon, for no young woman of fashion would have accepted a portrait in which her dress was so summarily dealt with. The usual method of portraiture consisted of a sketch, drawn directly from the sitter, in which the features and the hair were meticulously delineated but the costume was blocked in roughly; from this sketch was made the finished drawing or painting, as the case might be, in which the costume is faithfully, if somewhat stiffly, represented in all its formal detail. There is no reason to believe that Leoni deviated from the common method. It is known that Prince Borghese owned a collection of four hundred portrait drawings by Ottavio Leoni in 1642, just twelve years after the death of the artist. As Mr. Thomas[5] points out, it is hardly likely that so large a group of scattered portraits could have been gathered together in so short a time, particularly as they were reputed to be excellent likenesses and consequently prized by their possessors. Prince Borghese must have secured, at the time of Leoni's death, preliminary drawings made by him and kept by him in his studio. They afterwards became the property of a M. d'Aubigny. At the death of the latter in 1747 they were put up for sale in Paris where they were noticed by Pierre-Jean Mariette, the great connoisseur and collector, who purchased fifteen examples. Whether the portrait of the young woman came from these collections or from an entirely different source has not been determined.

Her identity also is a mystery. The numerals at the corners may indicate that the drawing was once part of a series numbered and indexed, in which case a record may survive. Or the finished drawing, for which this is a sketch, may exist in some Roman palazzo. Baglione writes: "in all Rome there was no one who had not his portrait by Ottavio,—whether Prince, Princess, Gentilhuomo or Gentildonna. . ." until further evidence is forthcoming we must be content with that.

E. J. Richmond

[4] T. H. Thomas: *Ottavio Leoni—A Forgotten Portraitist*, in *The Print Collector's Quarterly*, vol. 6, p. 323, the most informative treatise in English on the artist, and from it is derived much of the material in the present article.

[5] T. H. Thomas: op. cit.

ANCIENT PERUVIAN TEXTILES

THAT the Spanish conquerors who followed in the wake of the *Santa Maria*, especially those who adventured down the coast of South America, found the land in possession of peoples of no mean civilization, is well known. The fame of Inca gold, which whetted the swords of the Conquistadors of the 16th century, reverberates in the historical consciousness of the average educated mind today. The fact that the Incas were but the heirs of already existing empires whose intricate relationships and highly developed cultures extended far into the past is, however, not generally realized. Indeed, the richness of the Pre-Incaic cultures has only recently been appreciated by the special student.

PERUVIAN TAPESTRY FABRIC From Huacho
Late Chimu Culture, 10th–14th century
Gift of Mrs. Jesse H. Metcalf, 1932

As archeologists unearth new relics of the past, and historians pursue their researches among the musty tomes of the early Spanish Chroniclers, the rich substantiality of this ancient civilization is definitely established.

Evidence seems to indicate that in very early times population began to percolate through the Isthmus of Panama to the western coast of South America, and gradually to distribute itself over the whole continent. The rich arable soil, the populous waters and diversified flora of the Peruvian coast gave it somewhat of the aspect of a "promised land" to adventurous migrants from the north. A Peruvian

folk memory persistent into the 16th century, of men from the North coming in very ancient times in a fleet of balsas, or sea-going rafts, and establishing an empire, was recorded by the Jesuit priest, Miguel Cabello. It is safe to assume that the fertile coastal valleys were the first regions to acquire any settled population. In the beginning, of course, there existed many chieftancies, which gradually were consolidated into kingdoms of considerable extent and power. Before 600 B. C., an empire, whose overlords were called Chimu, having its capital city Chan-Chan on the Moche River near what was later the site of the Spanish city of Trujillo, flourished in the north; while to the south, in the Pisco, Ica and Nazca Valleys, there had developed a vigorous culture to which archeologists have given the name, Nazca. Contemporaneously, in the Highlands, as the remains at Tiahuanaco near the southern end of Lake Titicaca prove, there was evolved a distinctive culture, stimulated, but by no means determined, by contacts with the coastal peoples.

In their architecture and in pottery, the ancient Peruvians showed a fertile genius, while they rank with the great weavers of all time. For reasons that may only be theorized upon by scholars, these Andean people carried the manufacture of textiles to an amazing development, showing both taste and extreme skill. That the textile art developed early is evidenced in a painted scene on a vase found at Trujillo, dating from Early Chimu times. It depicts, with quaint realism, a cloth manufactory. It is probable that cotton was cultivated on the Peruvian coastal plain some 2000 years ago. In the highlands, the llama, the alpaca, the vicuña and the guanacu, all animals of the family Camelidae, produced wool admirably suited to weaving. Since intercourse, through warfare and trade, existed from earliest times between the people of the coast and of the highlands, both materials were used over an extensive area. The fabrics were produced on primitive hand looms; vegetable dyes and mordants were used; and plain weaves, brocaded and embroidered cloths, and especially fine tapestries were manufactured in quantity.

Mrs. Jesse H. Metcalf has recently presented to the Museum a collection of twenty specimens of early Peruvian weaving, among them many rare and extremely interesting pieces. Of these, the oldest, and in some ways the most fascinating, are eleven pieces from Paracas in the southern coastal region. They consist of wool embroidery worked, with one exception, on a concealed base-fabric, and belong to the period of Early Nazca culture, possibly dating back as far as 500 A. D.

While Early Chimu art was representational and realistic, contemporary Early Nazca art was distinctly stylized and symbolical in its design.[1] Color took precedence over line and form. Ferocious demon-gods were favorite motifs. Two of the textiles in our newly acquired group show the popular Cat-Demon. Though the creature's body is of human aspect, he has a terrifying demon-face. In one representation, he brandishes a weapon in his left hand and holds a decapitated head in his right; in the other, both hands grasp heads, and he wears an intricate headdress giving an Ossa-upon-Pelion effect, face upon face, centipede-like forms issuing from the mouth. That he was a war-demon is obvious.

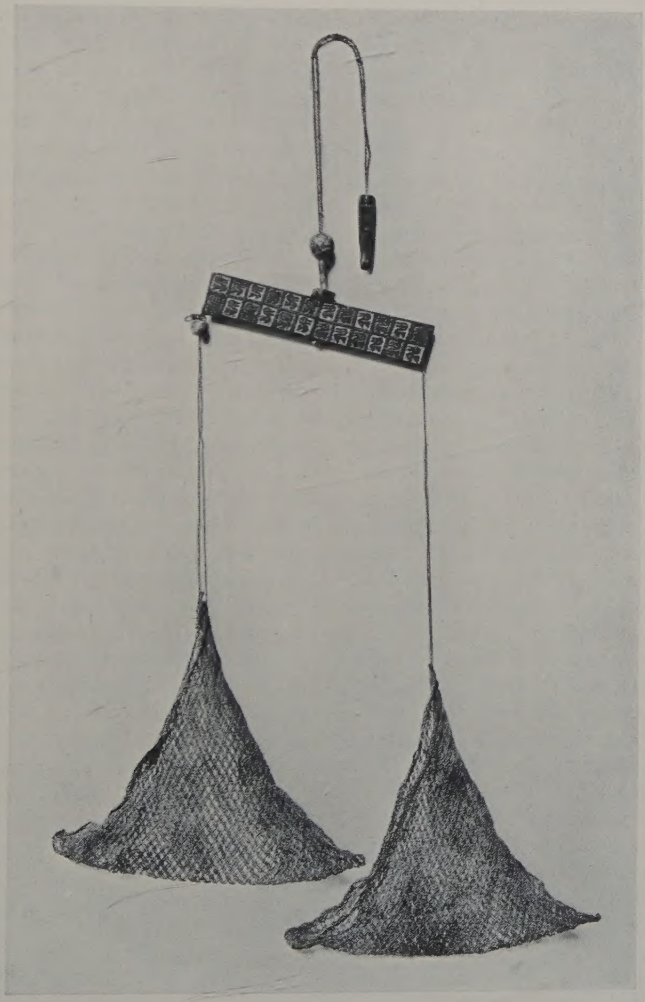
A demon of allied characteristics is embroidered in colored wools on a fragment of a red cotton garment. His head is turned sideways and one hand grasps a centipede, while the other holds an indeterminable object. Two small birds are to the left and right of the demon's feet. On the embroidered rectangular panel illustrated on page 51, is a highly conventionalized suggestion of the Cat-Demon. A personage with a very fierce countenance is holding a large fish in his right arm, and has what appear to be javelins grasped in his left hand. The figure is worked in greens,

[1] As to dates and archeological theory, the writer acknowledges her complete indebtedness to Philip Ainsworth Means' "Peruvian Textiles," and "Ancient Civilizations of the Andes."

browns, blue, red and white on a mustard-color field.

Two motifs cut from their background fabrics depict the Bird-Demon, so-called. One, with large antennae on its head, and a spotted tail, is equally suggestive of an insect as of a bird; the other is a horrific creature with curling whiskers and a strange form issuing from its mouth: utterly fantastic and unreal creatures, both.

Three of the Paracas textiles bear designs of warriors. The figures are placed one above another on bands presumably once used as border trimming on garments. On one band, each of the warriors wears a flat headdress with an animal head at its



PERUVIAN BALANCE From Huacho
Late Chimu Culture, 12th–14th century
Gift of Mrs. Jesse H. Metcalf, 1932

center and he grasps a captive by the neck. The captives, of small size, appear to be alive, their arms spread in gestures of resigned helplessness. In contrast to these rather complaisant victors, another band shows warriors of ferocious aspect whose headdresses have long flowing curtains or scarfs appended to them. Their less naturalistic countenances suggest that the faces are painted. The third band shows jolly little men dancing, each holding a decapitated head and a staff, and having a scarf of heads hanging from their war bonnets.

Another band of similar figures in spotted tunics seems to represent agriculturalists rather than warriors, for instead of gory heads, each holds fruited stalks in one hand, a knife in the other, but they were probably meant to be warriors in a ceremonial dance. The band is edged with tiny, varicolored tabs and a narrow gimp along one side.

In all these bands, the disposition of the colors varies: for example, the top warrior may have a sage-green headdress; the middle one, dark blue; the lower, one of mustard-green; or perhaps the first wears a blue garment; the second, yellow; the third, sage-green. In each, the colors are rich in tone and cleverly distributed.

The only one of these Paracas textiles which may be said to have a naturalistic design is a band of birds with heads turned back, every other bird, red or yellow, alternating with reversed blue birds, on a dark green background.

There are no examples of Early Chimu textiles in the collection, nor of the early Tiahuanaco or highland period. Representative of the later Tiahuanaco culture, however, are two or three pieces in which the Tiahuanaco influence persists.[2] Probably the oldest is a portion of a garment embroidered in bright-colored wools in darning stitch. Within a checkerboard of a stepped border are conventionalized figures with clubs, which are similar in style to the figures in the Monolithic Gateway at Tiahuanaco. This piece may date back to the 7th century.

Several centuries later in date is a piece of wool tapestry. The design is in two wide vertical bands, showing partway definite areas outlined with narrow dark-brown lines enclosing tentacle and disc patterns, the other part a confused medley of ultra-conventionalized motifs. This fabric is in soft, beautiful colors: mustard-yellow, dark brown, chocolate-brown, light blue, grayish yellow, light tan, beige, white, pinkish lavender, and rose-red.

Later fabrics from the Highlands are a band of wool tapestry showing a conventional hexagonal diaper in rich colorings and a tapestry fragment from a mantle with various conventional geometric patterns within the squares of a graduated checkerboard, the predominant colors being crimson, yellow and white.[3]

From the 10th to the 12th century, the Highland culture was dominant, and it seems probable that there existed a great feudal empire with Tiahuanaco as its capital. From causes which we can only theorize about at this far day, the Highland empire disintegrated and its culture sank to a low ebb. Once again it is to the coastal kingdoms that we must look for a flourishing art, a heritage from the Early Chimu and Nazca culture, modified by the influence of the Highland art. Many splendid textiles, richly harmonious in color and sophisticated and refined in design have come down to us, especially from the region of the north, the seat of the Late Chimu culture, so-called. Five interesting examples are included in the Metcalf gift.

Four of our Late Chimu textiles are wool tapestries. The oldest is a piece from the vicinity of Chan-Chan, the old capital city of the Chimu. It is in three shades of brown, in its step-sided fret showing the influence of Tiahuanaco. Another piece, from Huacho, with a fringe of twisted red woolen threads, bears a checkerboard pattern of six large squares, alternately patterned with a double-bird motif, on a finely checkered ground, and a lozen-

[2] Tiahuanaco II, 600–900 A. D.

[3] This textile is somewhat similar to a portion of a poncho found on the Island of Titicaca and now in the collection of the Museum of Natural History, New York City.

gular fret. Pumas with crooked tails, white ears and round surprised eyes, with small legless open-beaked birds as adjutants in the field, appear in a textile from Supé. An amusing piece from Las Trancas shows, in three repeats, a very attenuated bird flying with two puma heads in his beak. The birds, in various colors, are finely outlined in black or red on a light-brown ground.

From Chancay comes a piece of dark brown cotton gauze with a decoration of strange conglomerate bird-quadrupeds loosely brocaded in bright-colored wools and cotton. Each bird-quadruped has a spotted body and wings, four animals legs and an elaborate Chimu headdress, while smaller birds hang inert from his beak. This textile probably dates from the 14th century.

With this interesting collection of textile specimens came, also, a balance of the Late Chimu Period. (See illustration) From a wooden beam, about five and one-half inches long, carved in countersunk relief with a design of birds within a checkerboard painted white and red, hang two hammock-scales of coarse cotton net. There is a thin suspension cord with a piece of slate at the top, and a spherical, a cylindrical and a disc-shaped bead of agate, coral and jade where the cord is attached to the beam. Beads also accented the point of attachment of the scale-cords, though only one has survived the vicissitudes of the centuries. The total length of the balance is about twenty-nine inches. While there are a few breaks in the net, the condition in general of this ancient weighing device is excellent.

The addition of this unusually fine group of textiles, and the balance just described, to the Peruvian textiles of the Late Chimu and Nazca eras which the Museum already owns, and the numerous examples of Pre-Incaic pottery presented to the Museum by Senator and Mrs. Jesse H. Metcalf in 1913, has rounded out our Peruvian collection in a satisfying way and made it much more representative of that amazing civilization which flourished in the southern continent before the arrival of the Spaniards.

M. A. Banks

A PAINTING BY A. B. DAVIES

ARTHUR B. DAVIES had many friends who appreciated his art, and acquired examples of his work for their collections. But none exceeded Miss Lizzie P. Bliss of New York in this respect. At her death in 1931 it was found that she had added to the luster of her name as a great benefactor and art patron by making a unique will whereby her collection, and chiefly the work by Davies, was distributed in a number of institutions both here and abroad. The Museum of the Rhode Island School of Design is of the fortunate number. The picture which was received from the Bliss Estate is entitled "Clothed in Dominion," and is twenty-four

CLOTHED IN DOMINION by Arthur B. Davies, 1862–1928

Bequest of Miss Lizzie P. Bliss, 1931

and an eighth inches high by sixty inches long. It is signed A. B. Davies. While it was in her possession Miss Bliss permitted it to be shown in the fine loan exhibitions of the artist's work at the Macbeth Galleries in 1918 and at the Metropolitan Museum of Art in 1930, but in both cases the loan was made anonymously.

The painting is very characteristic of the artist's work in his most poetical period. It represents a number of nude figures in a sylvan dance, full of the spell of the golden age, delightful as a decorative panel and affording the artist an excellent opportunity for the treatment of light and motion.

English tradition seeks for the story, a descriptive label, and something made for practical use. That is all very well up to a certain point, but there are certain artists, and Davies was of the number, to whom the title was a chance to add to the interest of the work in question. His talents found in the world of imagination any number of subjects for treatment, and to him the story is negligible, if not non-existent. This applies to his subjects alone, for Davies was always a close student of nature and the human figure. Writers on Davies and his work have commented frequently upon his Welsh ancestry and to the fact that perhaps some of the wild imagery of that gifted race might have found a new expression in him. His peculiar genius in this direction shows him to have been sympathetic with the leaders of the romantic movement whose work counts for so much in the nineteenth century. As a true artist he grew in poetical power, in the mastery of his paints, in the clearness of his vision until at the time of his death there were none who could rival him among his fellows in his particular field.

Duncan Phillips has advisedly called Arthur B. Davies a "designer of dreams." It is a pleasure that so happy a dream as is the "Clothed in Dominion" is to represent this great American artist in the permanent collection of the Museum, and to bear the name of the generous donor, Miss Lizzie P. Bliss. L. E. R.

ATTIC WHITE-GROUND VASES

ONE of the principal sources of the archaeologist for his deductions as to the life of a given people lies in their burials. (I was about to say it was our sole source, but that would hardly be true.) The Greek vases shown in our museums are nearly all taken from tombs, and reflect the customs of the peoples who put them with their dead; and it must be remembered that the bulk of these vases were not found in Greece at all, but in Italy, and particularly in Etruria. Therefore the discovery of Greek vases in Etruscan tombs may be said to have a different connotation from their discovery in *bona fide* Greek tombs. The Etruscans, as we know from many sources, were a sumptuous and luxury-loving people; and in the burial of the dead, they adhered to the practices of the living, by inserting priceless importations from Hellas, to be used by the deceased in the next world.

The case in Greece is different, on the whole. Tomb offerings, while at times sumptuous, as at Corinth in the sixth century B. C., tend to be vases of cheap and careless workmanship, produced in great quantities. They also tend to specialize, and finally a type of vase comes into being which is used only as an offering for the dead,—the white-ground lekythos.

In its original application, this shape of vase was an essential article in the home life of the Greeks. It was used as a container for oil, which was exclusively extracted from the olive. Olive oil to the Greeks was an indispensable product—used in cooking where a modern housewife uses butter, and still so used in Greece today; and also as a cleansing agent, where we use soap. The athlete after exercise anointed himself thoroughly with oil, and then scraped it, and the dirt and grime which adhered to it, from his body with a strigil or scraper. Consequently the vessel which held it was in everyday use in the home and the palaestra, and therefore a very natural object to put with the dead in their final resting-place. Indeed, so

natural was it that many of the monuments in the Ceramicus, or ancient cemetery of Athens, are in the form of these lekythoi, or oil-jugs, carved in marble, with relief designs of the deceased and his or her family.

That there was a certain type of vase of this shape, made particularly for insertion in tombs, was known to scholars even before the discovery of the first of its kind. The great comedian, Aristophanes, (whose

have been made in the latter part of the sixth century B. C., and were not confined to lekythoi, other shapes being so treated. A firm, smooth slip, not actually white at first, but rather cream-colored, is laid over the body of the vase, the neck and shoulder being left in the color of the clay as a rule, and the lip and foot being black. The technique employed on these earlier vases is the same as on the contemporaneous Attic black-figured ware, the subjects be-

FIG. 1. WHITE-GROUND LEKYTHOI
Attic, 5th century B. C.
a. Gift of Mrs. Gustav Radeke, 1906
b. Museum Appropriation and Special Gift, 1925

"Lysistrata" has been playing to packed houses in New York and Philadelphia during the past year), mentions them several times, and there is a famous reference, rather derogatory in character, in his comedy of the "Ecclesiazusae" or "Women in Council," to "the man who paints the lekythoi for the dead." Consequently, on their first discovery, we were prepared for such tomb-furniture to be included among the objects found.

The earliest white-ground vases seem to

ing in black silhouette on the light ground, details being rendered with incised lines. Usually they are taken from mythology, and have little connection with the cult of the dead. This firm, smooth, cream-colored slip continues to be used until the middle of the third quarter of the fifth century, or thereabouts, but the technique changes from black-figured, first to designs in outline, and then to the use of polychrome decoration. Little by little, too, the subjects become more associated with funeral

purposes, and take the form of offerings at the tomb, or (as in the case of such sculptures as the famous grave-monument of Hegeso at Athens) a woman, seated in a graceful chair, while her maid-servant brings her her box of jewels or other possessions. It should be stated in this connection that here, too, this white-ground style is not absolutely confined to lekythoi,—vases of other shapes, similarly decorated, are found, the majority of which, however, are for purposes of feminine luxury and adornment, being pyxides, or toilet-boxes for cosmetics, (excellent examples of these, with polychrome decoration on a white ground, are to be seen in the museums of Boston and New York) alabastra, or perfume-flasks, and similar small, dainty objects. Drinking-cups, or kylikes, are also found, with the interior in white; while Boston possesses a most charming and unique *covered* cup, with a polychrome

FIG. 2. WHITE-GROUND LEKYTHOS
Attic, 480–470 B. C.
Gift of Mrs. Gustav Radeke, 1911

design of Apollo and a Muse on a light ground on the top of the cover. Still, the lekythos is by far the commonest shape to employ this technique; and with it the white slip begins to cover not merely the body, but the shoulder as well, the rest of the vase being in black.

In the last quarter of the fifth century, a revolutionary change occurs. The cream-colored slip, smooth, hard, and lustrous, gives place to one of dead white, very chalky and friable in consistency; polychromy runs riot, and only the lekythos is treated in this manner, showing that at last, in its white form, it was specialized as a tomb-offering. This type of vase persists into the fourth century: it is preoccupied exclusively with subjects from the cult of the dead, such as Charon the ferryman with his boat, offerings at the grave, or the deceased lying in his coffin. They finally disappear about the middle of the fourth century B. C. These later vases are not too frequently found in good condition; the chalky slip has often worn away, taking with it, of course, the polychrome decoration. Moreover, they are the easiest of Greek vases to imitate, and many forgeries exist, which it is often most difficult to tell from the genuine objects.

Many scholars have made studies of this white-ground technique, especially in France, Germany, and this country. Early in his career, the French scholar, Edmond Pottier, wrote a short study, which was for years the best work on the subject, but which is now superseded by later researches. In America, the late Robert Cecil MacMahon of New York, and Dr. Arthur Fairbanks, formerly Director of the Museum of Fine Arts in Boston, have done distinguished work in this field, Fairbanks's monumental book, in two volumes, being still indispensable in the study of these vases. The Germans, with their genius for sumptuous printing and magnificent illustration, have produced, in the *Weissgrundige Attische Lekythen* of Furtwängler and Riezler, the most beautiful volume on this subject, with plates which for excellence rival the vases themselves. Of late,

the tendency has been to attempt to group the vases under different individual artists. This is the logical result of such work as that of Fairbanks, who seeks to classify them into groups, and is carrying his idea one step further. Beazley, in Oxford, although occupied primarily with Attic red-figured ware, has nevertheless assigned white-ground vases to many of his "masters," and particularly to that most prolific and excellent worker, the "Achilles Painter"; in this respect, he is carrying on the studies of another distinguished Englishman, R. C. Bosanquet. But the best and most ambitious work along this line is that of the German, Ernst Buschor, who in his monograph, *Attische Lekythen der Parthenonzeit*, has assembled a large number of specimens of this type, and identified six or seven distinct and important painters of these funeral vases.

This long introduction to pave the way for the presentation of the five white-ground lekythoi in the Museum's collection seems necessary, to show their exact place in the scheme of life of the ancient Greeks. Priceless to us, especially when in good condition, they were cheap and rather unimportant to them, and were used for one purpose and one only.

FIG. 3. WHITE-GROUND LEKYTHOS
Attic, 3rd Quarter, 5th century B. C.
Gift of Mrs. Gustav Radeke, 1906

1. (Fig. 1, *a*.) This example is the earliest in our collection, both in acquisition and in date. We do not know its original finding-place, or provenance; it was presented to the Museum by Mrs. Gustav Radeke in June, 1906. Much as the slip has worn away, we can see that the decoration is entirely in the black-figured style, the ivy pattern with its heart-shaped leaves being all in black. We know, from excavations where examples of this kind have been found with other datable objects, that this is a common type at the end of the Attic black-figured period,—the beginning of the fifth century B. C. It is a small vase, only 7⅝ inches high, and now, as then, of no very great importance.

2. Next, I should put the lekythos shown in Fig. 2, also a gift of Mrs. Radeke, in May, 1911. As in the case of the last specimen, we have no information as to where it was found. It is larger and more important, being 10¾ inches high, and has been broken and mended. The slip is of the firm, hard type, the design being in outline, with black silhouette for some details. Traces of an outer chalky white slip exist; perhaps the vase was at one time repainted by a forger, and a cleaning brought out what remained of the original design. This design is of a nude, winged figure, carrying a large and gaily decorated casket as an offering, while below is an altar. The preservation is so poor in spots that it is not possible to be absolutely sure of the sex of the figure; I incline to the belief that it is female, and therefore to be interpreted as either Iris, the messenger of the gods, or Nike, Victory. Personally I believe it to be Iris. The shoulder is decorated with heavy black-figured palmettes.

Fairbanks groups lekythoi of this type

fairly early in the development of the style, and considers the date of their manufacture as in the decade between 480 and 470 B. C. This vase fits into his group A, Class II, and by a piece of great good fortune he illustrates the group by an example in Athens, which seems to me to be very surely a better work by the same hand that painted this vase.[1]

3. (Fig. 1, *b*.) Third in date is this small example, one of the best preserved in the collection. It was purchased by the Museum in 1925 from the collection of the late Edward Perry Warren, Esq., of Lewes, England, and is said to have been found in Sicily. It is the smallest in the collection, being only 6¾ inches high. Here we still see the firm creamy slip, the drawing being in outline relief lines, with a touch of polychromy on the red border of the drapery.

A woman is shown, moving to the right, wearing a long "chiton," or robe, without sleeves, and with her hair done in a kerchief, or "sakkos." In her left hand she holds a branch, in her right a small fruit, perhaps a pomegranate. The shoulder of the vase, which is left in the color of the clay, is decorated with small black-figured palmettes.

There is little or no hint in this vase of the cult of the dead—no altar, no grave-monument—the objects in the woman's hands might be offerings, but there is nothing to show definitely that they must be so considered. The composition is one of more or less violent movement, whereas most of the funeral lekythoi have quiet, restful scenes.

On grounds of technique we should assign this specimen to about 450 B. C., or therabouts, perhaps a little earlier, as it fits well into one of Fairbanks's groups (Group A, Class III, c) which belongs in this period.[2] To confirm this viewpoint, it is a fortunate coincidence that this particular vase was examined by Professor Beazley while it was in the Warren Collection, and by him assigned to the "Aischines Painter"—a very minor artist of the early Free Style of the red-figured technique, to whom a number of other white-ground lekythoi are given.[3] This Free Style of red-figured vase-painting began at about the date indicated above, so far as we can tell from the archaeological evidence.

4. Our fourth vase (Fig. 3) brings us into the third quarter of the fifth century B. C. This is a small example, 9⅛ inches high, given by Mrs. Radeke in June, 1906, at the same time with No. 1. The cult of the dead is very evident here. A woman stands beside an altar, behind which is represented a stele or gravestone, and brings to it a basket filled with offerings. Behind her hangs a fillet. The slip is still firm and hard, but somewhat whiter, and less lustrous than the earlier examples. The neck and shoulder of the vase are left in the color of the clay, and the latter is decorated with palmettes in black.

Poor as the drawing is, there are certain points in the treatment of details which show that it is contemporaneous with the finest white lekythoi we possess—those assigned by various scholars to the "Achilles Painter," first identified by Professor Beazley in 1914. This vase, however, is not by his hand,—he would never have employed the kind of draughtsmanship exhibited here. In American museums, Boston, New York, Worcester, and Philadelphia own beautiful white lekythoi by his hand. Our vase is a cheap specimen for use by humbler persons who could not afford such magnificent examples.

We do not know its finding-place, but we can guess, as it seems to fit well into one of Fairbanks's groups, the vases of which have been practically all found in Greece, and therefore were not exported in antiquity.[4] This is contemporaneous with his Classes V and VI, which contain the cream of our extant white-ground vases, dating in the beginning of the third quarter of the fifth century B. C.

[1] Athenian White Lekythoi, I, p. 52, fig. 23. For the group, see pp. 36–58.

[2] Athenian White Lekythoi, I, pp. 80–90, and pp. 108–111.

[3] Attische Vasenmaler des rotfigurigen Stils, p. 321, No. 17 *ter*.

[4] Athenian White Lekythoi, I, Group D, Class VII, series 2, pp. 302–317.

5. (Fig. 4.) We have now reached the period of change. In this lekythos the slip has become chalky, and polychromy is exclusively employed, even the outline being in red, while pink, blue, black, and a darker red are also used. The white coat here includes the shoulder of the vase as well as the body, which is universally the case with the chalky slip vases. The subject is derived from the cult of the dead, and shows Charon the ferryman in his boat. He stands in the bow, which is represented as beached on the marshy bank of the Styx, pole in hand, ready to shove off. Through the tall reeds that grow along the shore comes his passenger—a woman this time,—clad in long, graceful draperies. In her right hand she holds an object which may either be a round oil-flask, or arybal-los, or else the purse from which she will extract the obol-piece for her fare. This scene of Charon the ferryman begins to be found on these white-ground vases by the middle of the fifth century, and, by the time this specimen was painted, has assumed a popularity which makes it one of the subjects most frequently seen in the great collection of white lekythoi in the National Museum at Athens.

Our vase belongs at the end of the fifth or beginning of the fourth century B. C., and falls easily into Fairbanks's Class XIII. As one of the illustrations for this group, he has selected a lekythos in Athens, which is obviously by the same hand that painted this vase.[5] Ours is a small example, only 9 5/8 inches high, but the objects in this class are in no case large. Its provenance is unknown; it was purchased from the E. P. Warren collection in 1925, at the same time with No. 3.

These, then represent the Museum's collection of white-ground specimens, and form a good nucleus for purposes of study. To see to what heights these humble and (if we can trust Aristophanes) often despised painters could attain, a visit to the Museum of Fine Arts in Boston will supplement the study of this little group; for its collection of these white-ground wares is second to that of Athens alone.

STEPHEN B. LUCE

[5]Athenian White Lekythoi, II, pp. 136–161. See especially his No. 6, pl. XXIV, 1.

FIG. 4. WHITE-GROUND LEKYTHOS
Attic, late 5th–early 4th century B. C.
Museum Appropriation and Special Gift, 1925

IN MEMORIAM

ANNE CROSBY EMERY ALLINSON. A memory long to be cherished is that of Anne Crosby Emery Allinson whose sudden and tragic passing on August 16, 1932 deprived us of a personality distinctly unusual. It is with sincere regret that we acknowledge the loss of one whose stimulating influence has been so widespread.

A gay manner and lively wit were but small properties in the wealth of individuality that was hers. Mrs. Allinson's pro-

found knowledge of Greek culture paved the way for a more appreciative understanding of the Museum's contribution to this study, and fortunate were those privileged to hear her inspiring comments.

After the death of Professor Francis G. Allinson, who had favored us for so many years with his Sunday talks, Mrs. Allinson freely gave of her time and thought that the spirit of the gods might linger.

A flexibility of mind coupled with a natural inclination toward beauty led her into many fields and through her recorded experiences and reactions written in her own liquid style, we have been able to feel the magnitude of her character.

Her material contact with museum activities has ended but the remembrance of her former association lives on as a monument to her many accomplishments.

C.

HERBERT E. THOMPSON. Among recent deaths in the museum world few touch as many institutions as that of Herbert E. Thompson, picture restorer and authority on attribution of pictures. He was officially working for the Boston Museum of Fine Arts, the Isabella Stewart Gardner Museum in the same city, the Corcoran Gallery and the Freer Gallery at Washington, D. C., the National Gallery of Art at Ottawa, and the Museum of Art at the Rhode Island School of Design. That so many art museums entrusted their valuable works of art to him is a tribute to his expert knowledge and his genius in restoring. But his influence did not stop there, for owners of private and important collections enlisted his assistance; while if the list of other museums which from time to time had benefited by his services were to be included it would be long indeed. Here in Providence both the art museum and many private owners have had Mr. Thompson care for their paintings, to their complete satisfaction. He also took a personal interest in the rich growth of the museum, and by frequent visits gave tangible proof of the same.

Mr. Thompson held a unique position as authority on attribution of paintings. Most of the critics have approached the subject from the literary standpoint. His training was based on the sounder laboratory experience which can only be found in the shop of the superior restorer. His friends knew of his years of experiment, his wide knowledge of all methods of restoring, and his insistance on artistic quality. That his career of usefulness to so many is at an end, is a distinct loss indeed, particularly to the Museum of Art at the Rhode Island School of Design.

R.

Bulletin of the
Rhode Island School of Design
Providence

All communications should be addressed to the General Editor, Mr. L. Earle Rowe

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